



# Victorian Certificate of Education 2010

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

## STUDENT NUMBER

Letter

Figures

Words


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# HISTORY: Renaissance Italy

## Written examination

Wednesday 3 November 2010

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 pm (2 hours)

## QUESTION AND ANSWER BOOK

### Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	3	3	20
C	2	1	20
D	4	4	20
			Total 80

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

### Materials supplied

- Question and answer book of 20 pages. There is a detachable insert for Section D in the centrefold.
- Additional space is available at the end of the book if you need extra paper to complete an answer.

### Instructions

- Detach the insert from the centre of this book during reading time.
- Write your **student number** in the space provided above on this page.
- All written responses must be in English.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**

## SECTION A

## Instructions for Section A

Answer **both** questions in the spaces provided. Both questions focus on Unit 3 Outcome 1: The Italian Peninsula and the Renaissance.

### Question 1

Explain how a principality and a republican city-state interacted economically **or** politically during the Renaissance. (Students should provide a range of examples.)

[illegible]

10 marks

Explain the growth of humanist studies that occurred during the **15th century**. (Students should refer to **both** humanism and education.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Total 20 marks

**SECTION B****Instructions for Section B**

Examine the following written and visual material and answer all **three** questions in the spaces provided. All questions focus on Unit 3 Outcome 2: Renaissance Florence.

**Source 1**

The popular republic of 1494, inspired and sustained by Savonarola's preaching against tyrants both oligarchical and Medicean, removed ( . . . ) as completely as it could the Medici imprint on Florence's buildings and spaces. In a clearly symbolic gesture, Donatello's *David* and *Judith and Holofernes* – both emblems of resistance to tyranny – were removed from the Palazzo Medici courtyard and garden and transferred to the Palazzo dei Priori<sup>1</sup>, *David* to its courtyard and *Judith* to the *ringhiera*<sup>2</sup>. The republican government that replaced the Medici thus intended to transfer to itself the virtues of the biblical heroes that the Medici had appropriated for their own purposes and image. In 1504 the republic, now under the "lifetime" gonfaloniership of Piero Soderini, decided to replace the *Judith* . . . with Michelangelo's *David*, the most dramatic sign of the republic's self-representation as the new Jerusalem and enemy of tyrants . . . The new government was seeking to control the symbolic politics of the Piazza dei Priori<sup>3</sup> – still ( . . . ) the most important of all Florentine civic spaces. The most important political reform of the restored republic was the creation, in December 1494, of the Great Council . . . The . . . criteria for eligibility resulted in a huge membership of more than three thousand citizens, any and all of whom had the right to attend each meeting ( . . . ). Even as attendance never actually included the entire membership, it was not unusual for eight hundred to a thousand citizens to be present at meetings. In the absence of a hall anywhere in the palace, or in the other civic buildings, that could accommodate such large numbers, the revived republic created a memorable political space of its own – the huge Hall of the Great Council, constructed as an addition to the palace on its eastern side ( . . . ). It was built with great speed, and the Council began meeting there as early as the beginning of 1496, even as work went on. The decoration of the hall was delayed for some years; it began in earnest only after the election of Piero Soderini in 1502 and, no doubt with his support, included plans, never realized, for wall paintings by Leonardo and Michelangelo commemorating great Florentine victories.

John M Najemy, 'Florentine Politics and Urban Spaces', from Roger J Crum and John T Paoletti (eds), *Renaissance Florence. A Social History*, Cambridge University Press, 2006, pp. 47–8

<sup>1</sup> Palazzo dei Priori is also known as the Palazzo della Signoria and the Palazzo Vecchio.

<sup>2</sup> ringhiera is also known as the loggia, a platform which overlooks the Piazza della Signoria from which the Signoria addressed the people.

<sup>3</sup> Piazza dei Priori is also known as the Piazza della Signoria.

## Source 2



*Execution of Girolamo Savonarola in the Piazza della Signoria*, artist unknown, 1498, tempera on wood, Museo di San Marco, Florence

**Question 1**

According to the Najemy extract, how did the use of political spaces and symbols change following the expulsion of the Medici?

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4 marks

### Question 2

The Piazza della Signoria was the site where Florentines often saw public displays of political power. Using the image of Savonarola's execution, as well as your own knowledge, comment on the ways in which power was exercised in this important public space during the 15th and 16th centuries. (You should include at least three examples.)

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6 marks

To what extent did the Medici use unofficial means to dominate the city? In your answer use your own knowledge **and** draw on evidence from primary and secondary representations from your study of the history of Renaissance Florence.

[illegible]

Total 20 marks

**SECTION C****Instructions for Section C**

Choose **one** of the following essay topics which focus on Unit 4 Outcome 1: Social Life in Renaissance Italy.

**Question 1****Florence**

Neri di Bicci described himself in the first page of his account book as ‘a painter, from the parish of San Friano, the district of Drago and the quarter of Santo Spirito’.

FW Kent, ‘Ties of Neighborhood and Patronage in Quattrocento Florence’, in FW Kent and Patricia Simons (eds), *Patronage, Art and Society in Renaissance Italy*, 1987, p. 80

Was this how Florentines saw their social identity during the Renaissance?

**OR**

**Question 2****Venice**

Writing in 1493, Marin Sanudo declared that the population of Venice ‘according to a census which was made, is about 150,000 souls. There are three classes of inhabitants: gentlemen [nobles] who govern the state and republic; . . . citizens; and artisans or the lower class’.

Marin Sanudo, ‘Praise of the city of Venice’, in David Chambers & Brian Pullan (eds), *Venice – A Documentary History: 1450–1630*, 2001, p. 6

To what extent was social identity influenced by class **and** gender in Renaissance Venice?

20 marks

**Either Question 1 or Question 2**

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

**SECTION D****Instructions for Section D**

Remove the insert from the centre of this book before answering this section.

Answer the following **four** questions in response to the visual representation.

All questions focus on Unit 4 Outcome 2: Renaissance Venice.

*Consignment of the Sword by the Pope to the Doge*, Francesco Bassano (1584–87), Great Council Hall, Doge’s Palace, Venice

**Question 1**

Identify how Bassano’s depiction of architecture **and** the use of public space in this image conveys elements of the Myth of Venice.

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4 marks

**Question 2**

In this painting, how does Bassano present the role of the doge?

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2 marks

**Question 3**

What checks and balances were introduced to ensure the stability of the Venetian Government?

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4 marks

Analyse the role of **at least two** sacred legends in promoting the Myth of Venice. What evidence challenges this depiction of the city by the Venetian Government?

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Total 20 marks

### Extra space for responses

**Clearly number all responses in this space.**

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

[illegible]

A script book is available from the supervisor if you need extra paper to complete your answer. Please ensure you write your **student number** in the space provided on the front cover of the script book. **At the end of the examination, place the script book inside the front cover of this question and answer book.**

**Insert for Section D**

Please remove from the centre of this book during reading time.

**TURN OVER**

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*Consignment of the Sword by the Pope to the Doge*, Francesco Bassano (1584–87),  
Great Council Hall, Doge's Palace, Venice

END OF INSERT FOR SECTION D